



*Gieddes samling, VI, 8*

*Flute Traversiere*

Box A 9.2002



*Catalogus derjenigen musicalischen Werke, welche bey Joha<sup>n</sup> Chri-  
stian Leopold, Kunstverleger in Augsb<sup>u</sup>rg, um nachgesetzten aus-  
serste Preiss, in Kupff<sup>r</sup> gestochen, zu haben seynd.*

	<i>Nr.</i>	<i>Kr.</i>
Bodini, Sebastiani. VI. Sonate, à 2. Violini, et Cembalo. Pars I.	1.	50.
VI. à Flute Trav. Viol. et Cembalo. P. II.	—	50.
VI. à Hautbois, Viol. et Comb. P. III.	1.	—
XII. à 3. Hautbois, Fl. Tr. Viol. et Comb. P. IV.	2.	—
III. à 4. Cornu de Chas. Fl. Tr. Viol. et Comb. P. V.	2.	—
III. à 4. Violini, Fl. Tr. Viola, Cor. de Chas. et Comb. P. VI.	2.	—
Kirchbauers. P. Alphonsi. VII. Missa breves, aufs neue revidirt	5.	—
Zeileri. P. Galli. XVI. Antiphona.	2.	30.
Fischori. Joh. Casp. Ferd. Praludia, et Fuga, pro Organo, per 8. Tonos Ecclesiasticos.	1.	20.
Musicalischer Parnass, oder IX. Parthien auf das Clavier.	—	—
Kolb <sup>i</sup> P. Carolom <sup>a</sup> ni. Preambula Versetus, et Cadenzie, per 8. Tonos Ecclesiast. Pars I.	1.	15.
Martini, Philippi. VI. Trio, à Flauto, Violino, & Flute traversiere, & Cembalo.	2.	—
Marcello. Alessandro. XII. Sonate, à Violino Solo.	2.	30.
VI. Concerti, à 2. Flut. trav. à Violin. Princip. 2. Violin. Rip. Viola, & Violon-	—	—
cello. Obligato & Cembalo.	4.	—
Walther <sup>s</sup> Joh. Gottfr. VIII. Vorspiele, über das Lied, Allein Gott in der Höhe sei Ehr.	—	24.
Praeludium cum Fuga.	—	25.
Concerta, Organo accommodata.	—	20.
X. Vorspiele, über das Lied, wie sollich dich empfangen.	—	30.
Schnaiders. Conr. Mich. Clavier-Übungen, I. II. III. IV. V. und VI. Theil	3	—
Muffats. VII. Ouverturen, auf das Clavier	4.	30.
Batista, Alb. Lud. Frid. VI. Sonate, à Flut. Trav. & Violino, Solo	—	45.
Torners. Jos. Nic. A. B. C. tertiam minor continens, 8. Cantilenas pro Offertorio, tot pro Elevatione, et 8. pro comunione, quibus ex diversis tonis, per tertiam major, XII. partim Toccata, Currentes, Arias cantabiles, additae	2.	30.
Gass. P. Felici. XXX. Aria, sub Elevatione, pro Organo	—	50.
Bonporti Francisci. X. Concertini à Sorenate, con Arie Variate Siciliana, Recitativi & Chi- use, à Violino, e Violoncello, & Cembalo	1.	30.
Santo Lapis. X. Sonata, à Violino, & Basso Potento, servire, ancora, per il Traver. l'Obois, et altri Strumenti	1.	—
Mahaut, Anton. VI. Sonate da Camera, à duo Fluti Travers, & Basso Continuo	1.	30.
VI. Sinfonie, à 2. Violini, Viola, & Basso Continuo	2.	30.
Krebrichs. Joh. Ant. Moduli Organici, ex Septem Tonis, cum tertia majori	1.	12.
Gera A. H. VI. Parthia, à Flut. Trav. 2. Violini, et Basso.	—	30.
O. P. C. Reg. ad S. X. Aug. Fınd. Octotonium Ecclesiastico-Organicum	1.	10.
Faithell Vigil. Blas. IV. Motetti à C. A. T. & Basso Solo, 2. Violini Viola, et duplex Bas- so Continuo. Pars I.	1.	30.





*Flute Traversiere.*

Flute Traversiere.

The musical score is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a melodic line with several trills marked 'tr.' and a dynamic marking 'f'. The second staff continues the melody with more trills and a dynamic marking 'p'. The third staff features a more complex melodic line with trills and a dynamic marking 'f'. The fourth staff shows a melodic line with trills and a dynamic marking 'p'. The fifth staff concludes the piece with a final melodic line and a dynamic marking 'f'. The score is written in a clear, elegant hand, typical of 19th-century musical notation.

*f*

*tr.*

*tr.*

*tr.*

*p*

*f*

*p*

*f*

*Polonoise.*

*Polonoise.*

Handwritten musical score for "L'Espresso" by Gioacchino Rossini. The score is written on six staves in G major (one sharp) and 3/8 time. It features various musical notations including eighth and sixteenth notes, rests, and trills (tr.). The tempo/mood is marked "Affettuoso." below the third staff. The piece concludes with a double bar line and repeat dots on the sixth staff.

*Flute Traversiere.*

*Menuet altern: avec le Second.*

Menuet Second.

*Rejouissance.*

*Fine.*













*Gieddes samling, VI, 8*

*Violino I*

Box A9.2002



VI, 8

*Deliciæ Musicæ*

in

SEX PARTIIS

per

*unam Tibiam Transversam, duas Violinas et**Bassum**Artis Musicæ Amatoribus**propositæ*

ab

*Augusto Henrico Gehra,**Musico Cameræ Celsissimi Comitatus Rutheni etc.**Augustæ Vindelicorum exculptæ ac venales**apud**Joannem Christianum Leopoldum**Cum Privilegio Sacræ Cæsareæ Majestatis.*

## Violino I.

*Aria Pastorale.*

*Allegro Burlesco.*

1.

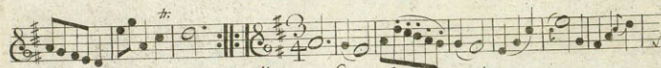
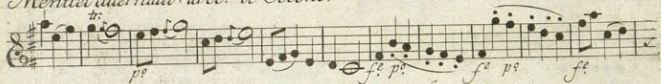


Handwritten musical score for Violino I, featuring various musical notations, dynamics, and section titles.

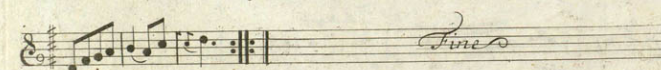
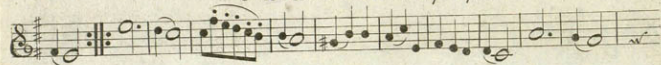
The score is written on ten staves, organized into three sections:

- First Section (Staves 1-4):** This section begins with a treble clef and a key signature of one sharp (F#). It contains various musical notations, including notes, rests, and dynamic markings such as *fz*, *pz*, and *fe*. A trill (*tr*) is indicated above a note in the second staff. The section concludes with a double bar line.
- Polonoise (Staves 5-6):** The section titled "Polonoise" begins on the fifth staff. It features a 3/4 time signature and a key signature of one sharp. The notation includes eighth and sixteenth notes, with dynamic markings like *pz* and *fz*. A trill (*tr*) is also present.
- Affettuoso (Staves 7-10):** The section titled "Affettuoso" begins on the seventh staff. It features a 3/8 time signature and a key signature of one sharp. The notation includes eighth and sixteenth notes, with dynamic markings like *fz*, *pz*, and *tr*. The section concludes with a double bar line.

## Violino I.



Menuet Second sempre piano.













*Gieddes samling, VI, 8*

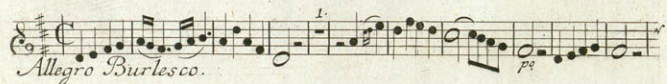
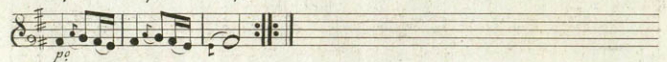
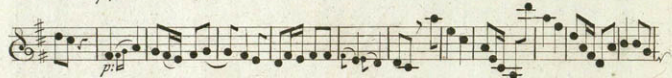
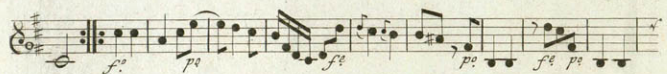
*Violino II*

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*Violino 2<sup>do</sup>*

## Violino II.



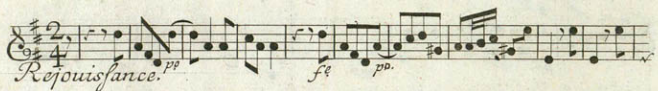
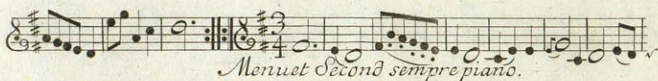
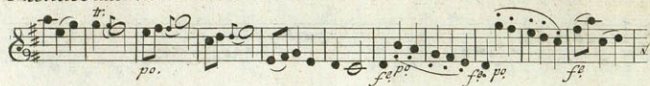


# Violino II.

2.

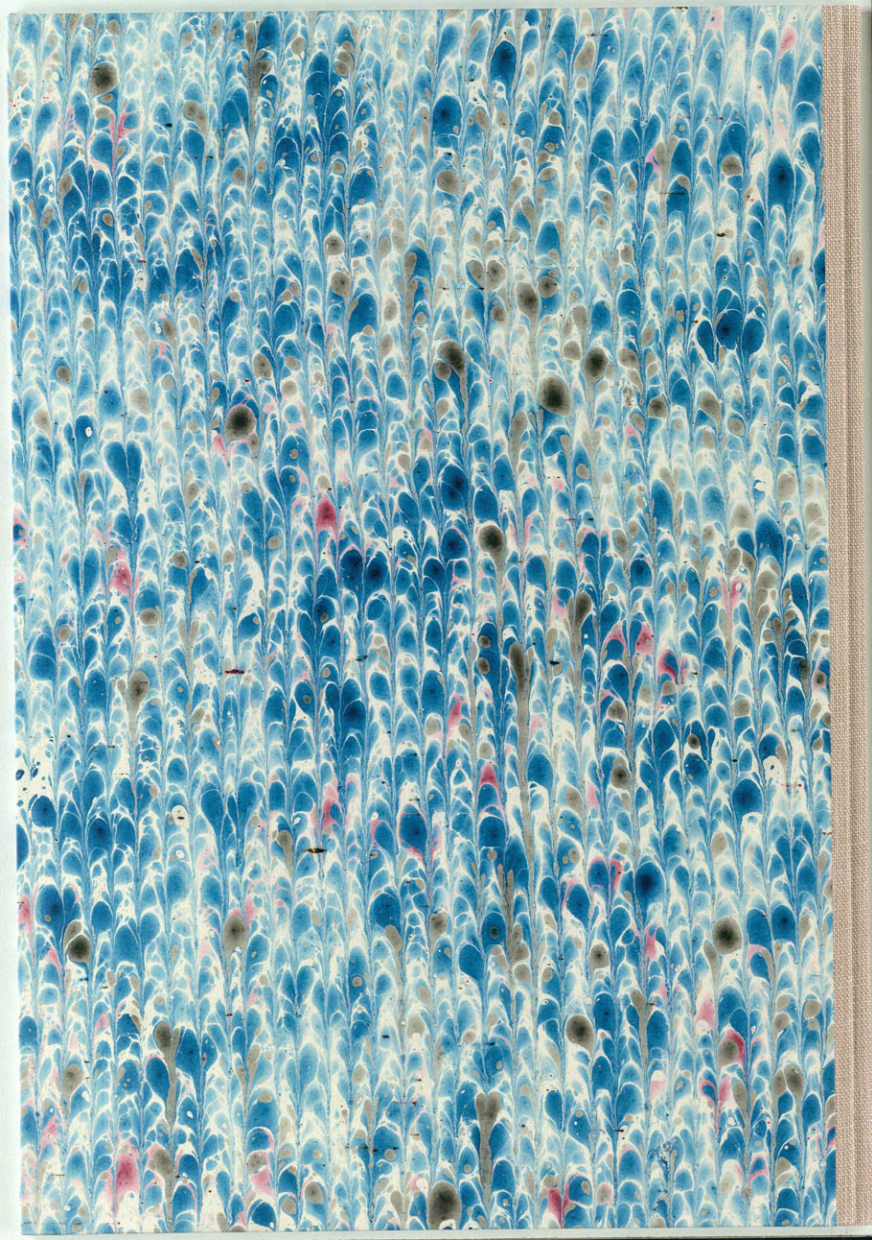
Handwritten musical score for Violino II, featuring two sections: *Polonoise* and *Affettuoso*. The score is written on ten staves, with the first five staves corresponding to the *Polonoise* section and the remaining five to the *Affettuoso* section. The key signature is D major (two sharps). The *Polonoise* section is in 3/4 time and includes dynamic markings such as *pp*, *f*, and *tr*. The *Affettuoso* section is in 3/8 time and includes dynamic markings such as *pp*, *f*, and *tr*. The score concludes with a double bar line and repeat signs.

## Violino II.













*Gieddes samling. VI, 8*

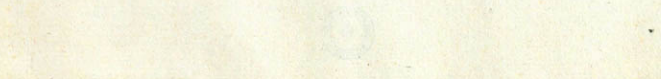
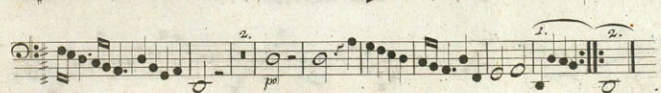
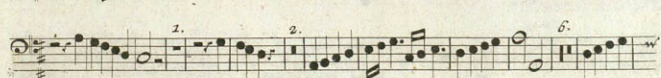
*Tioloncello*

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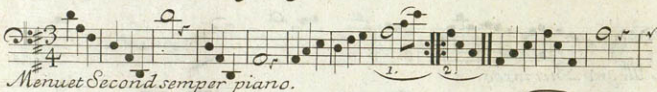
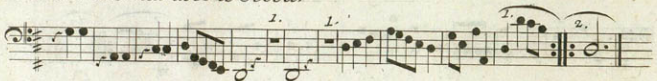


# Violoncello.

1.



## Violoncello.



*Fine.*







